

SPECIAL WINTER EXHIBITION NUMBER
BULLETIN OF THE
ART INSTITUTE
OF CHICAGO
DECEMBER NINETEEN THIRTY · ONE



"HAUNTED HOUSE." BY MORRIS KANTOR. CONTEMPORARY AMERICAN. AWARDED THE MR. AND MRS. FRANK G. LOGAN MEDAL AND PURCHASE PRIZE OF TWENTY-FIVE HUNDRED DOLLARS IN THE FORTY-FOURTH ANNUAL AMERICAN EXHIBITION

VOLUME XXV

NUMBER 9

THIS ISSUE CONSISTS OF TWO PARTS OF WHICH THIS IS PART I



"THE CHILDREN OF ISRAEL DANCING BEFORE THE GOLDEN CALF," SWEDISH WALL DECORATION, DATED 1808. THE FLORENCE DIBELL BARTLETT COLLECTION. TO BE EXHIBITED FROM DECEMBER 22 TO JANUARY 17

THE "BONADER" OR PEASANT WALL HANGINGS OF SWEDEN

ONE of the most interesting examples of national art expression, entirely unhampered by any outside influence, is the painted "picture" of peasant Sweden. These "bonader" were produced for a definite purpose, to decorate the walls and ceilings of peasant homes on festal occasions.

The painters, though unsophisticated, were real artists, possessed of unusual imagination, equipped with an amazing knowledge of the Scriptures, and endowed with sufficient ingenuity to clothe religious compositions with the dress of their patrons and to use contemporary Scandinavian surroundings for settings. Their drawing is both bold and full of mannerisms and while the colors used were limited to tones of red, blue, green, yellow and a vigorous use of black, they are rich and of varied intensity.

Each district developed its own style of painting but it would seem that the artists of most striking personality worked in Southern and Central Sweden in the provinces of Småland, Halland, Blekinge, Dalecarlia, Gestrikland, and Helsingland. While it is true that wall decorations began about 1680, it was not until a hundred years later that a wave of talent appeared, and over a short period, some sixty years, were produced the original and naive painted wall hangings of provincial origin.

It is of interest to note how decidedly the living conditions dictated the general size and shape of painted hangings. The dwelling houses were of small dimension, with low cottage windows, and the greater portion of the walls were occupied by furniture and furnishings. Long narrow strips resulted as the most practical form, as they could be hung beneath the roof beam and the window, or on the slanted ceiling, or fastened to the continuous shelf usual in the average domestic interior. Such a series of running panels could even be cut apart without losing interest and still radiate color and gaiety for feasts, weddings and Christmastide. The general form of pictorial composition is as follows: Across the top, the scene is finished with festooned betasseled drapery, canopy form, or occasionally a clever, compact bordering of leaves and flowers, and, always included, is the narrow banding of inscriptions, in Gothic style. There are references to the topic depicted, including the date and even at times, the painter's initials. In addition to the figures, the main composition introduces architectural details whenever possible. The buildings are many stories high, and are adorned with towers and spires, many chimneys and an astonishing wealth of windows and doorways.

Possibly the most subtle and unique detail of the design is the filling of all remain-

ing blank expanses about the groups of figures and imaginative architecture with huge conventional flower motifs—great dashes laid in at any angle that seemed most appropriate to the painter.

It is our good fortune to be able to enjoy a group of actual "bonader" from the collection of Florence Dibell Bartlett. This collection will be on exhibition in the East wing, beginning December the twenty-second. There are numerous examples of the pictorial panel with Biblical characters garbed in contemporary Swedish raiment. One of the most striking, painted in 1808 depicts the children of Israel dancing before the image of the Golden Calf on the altar built by Aaron. Beneath a gorgeous flower spray stands Moses in preacher's garb about to throw the tablets of stone upon the earth.

Another scenic hanging is so rich in color and full of detail, one can but call attention to the interesting styles of 1837. Herod at his palace door is clad in jackboots, tight breeches and long-tailed coat. Before him ride the three kings, similarly attired, Balhasar upon a galloping horse, Melchior astride a dappled grey and Kasper upon a prancing steed. Filled with reverence is the next scene, the three Wise Men presenting gifts to the holy family, with Mary seated and Joseph standing beside her, clad in his red-peaked cap and long cloak. Above, the angel of the Lord looks down and the star of

the East in a glory points to the Child upon his mother's lap.

The next scene is "Behold the Bridegroom Cometh." Herein the wise women wear patterned gowns and kerchiefs neatly crossed upon their breasts while elaborate crowns complete their rich apparel. In the center Gabriel rises from a floral shrine blowing his trumpet towards the Wise Virgins whose lamps are bravely flaming, while with his left hand he waves a palm towards a procession of the Foolish Virgins going to purchase oil, and wearing street hats, symbolizing their errand.

The realm of satire is represented under the title "Godøemnin rosch ok skona fröken." The setting somewhat resembles a stage with a man and woman at center. With coy gesture the lady regards the gallant in military garb, while he in turn says with an introductory flourish: "Behold my good rose, and beauteous damsel."

The parish church is painted in delicate colors and the drawing is both simple and direct. The building is of the typical Swedish cruciform style with high western clock tower and old belfry, on top of which is perched the cock. This symbol of light is also to be seen above the arch of the main entrance gate. The gables of the crossing and the apse are surmounted by metal crosses. The postern gate of the enclosing wall suggests within its structure, the first gleams of the rising sun. BESSIE BENNETT



"ELEVEN ASSES BEARING SACKS OF GRAIN," SWEDISH WALL DECORATION, C. 1800. THE FLORENCE DIBELL BARTLETT COLLECTION. TO BE EXHIBITED FROM DECEMBER 22 TO JANUARY 17

Published monthly, September to May, inclusive, at The Art Institute of Chicago, at Adams and Michigan. Entered as second-class matter January 17, 1918, at the post-office at Chicago, Illinois, under the Act of August 24, 1912. Acceptance for mailing at special rate of postage provided for in section 1103, Act of October 3, 1912, authorized on June 28, 1918. Subscription included in membership fee, otherwise \$1.00 per year. Volume XXV, Number 9

THE FORTY-FOURTH ANNUAL AMERICAN EXHIBITION

ANNUALLY, the museum public of Chicago is invited to see an exhibition of painting and sculpture by American artists. Like other showings of American art, take for example the Corcoran Biennial, the Pennsylvania Academy Exhibition, or the American Section at the Carnegie International, the Chicago exhibits are selected to show the range and possibilities of our native accomplishment. For 1931 some two hundred and eighteen paintings and sixty-two pieces of sculpture were chosen.

The first impression of the show is one of color and lively effect. Actually, though there are still critics and artists unaware of it, contemporary American art has gone through a revolutionary change and is now emerging. Something of the same shift in methods and standards was experienced at the beginning of the twentieth century, when the low tones and careful realism of Munich, and the poetic realism of the Barbizon and Dutch Masters were routed by Impressionism and the colorful palette of Monet.

Today, Monet is forgotten, and Cézanne, van Gogh, Picasso and Matisse remembered. Sometimes the imitation is on the surface; often it goes deeper. There is no doubt that the influence of contemporary European work has both its good and its bad sides—a fact that many refuse to admit. On the good

side, the American artist has been liberated from a century of realism, and allowed to express his own reaction to things in an original way. As an example we may take the prize-winning entry of Morris Kantor, "Haunted House." The picture has been widely cited as a return to the story-telling picture of a hundred years ago, but to regard it only as a piece of anecdote is to underestimate its qualities of unique design and handling. Here the solidity of a lighted Colonial room, projected against the darkness and detail of a shadowy night, legitimately creates a contrast—and a harmony

—between two conflicting moods. This painting, which won the Mr. and Mrs. Frank G. Logan Medal and twenty-five hundred dollars, becomes a part of the permanent collection.

Certain American artists have attempted to unite the decorative charm found in almost any French work with the realistic tendencies of American painting. Eugene Speicher's "Vercher Beaupré," Harold Weston's "Woman Smoking," Alexander Brook's "The Jewess" are examples that come to mind. Others like Henry Lee McFee and Harry Gottlieb have taken French formulas and seen them newly and sincerely. Leon Kelly, Franklin Watkins, and Arnold Blanch are experimenting with the rich pigments and sumptuous arrangement of color and form found in Venetian painting, and



"MOTHER AND CHILD," BY WILLIAM ZORACH, CONTEMPORARY AMERICAN. AWARDED THE SECOND MR. AND MRS. FRANK G. LOGAN PRIZE

later revived in the nineteenth century.

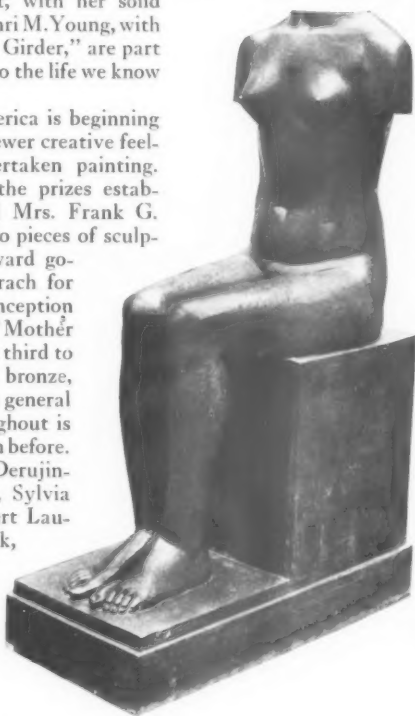
In reaction against this International Style, is another group of artists, who feel that the American destiny lies in painting American subject-matter in a convincing way. During the last five years, a sense of localism has come into our painting, and is now being practised. In oil, there is no one more skilled at it than Edward Hopper, whose sincere canvas of "Williamsburg Bridge," shows how ugly material, seen through the temperament of the artist, becomes moving and even beautiful. Thomas H. Benton, George Biddle, James Chapin, Edward Laning, Molly Luce, Jerome Myers and Francis Speight are among others in the exhibition who see the American scene or character as material for paint. Katherine Schmidt, with her solid still life, and Mahonri M. Young, with his dramatic "The Girder," are part of the same return to the life we know and live.

Sculpture in America is beginning to respond to the newer creative feeling which has overtaken painting. This year two of the prizes established by Mr. and Mrs. Frank G. Logan were given to pieces of sculpture, the second award going to William Zorach for his monumental conception in Spanish marble, "Mother and Child," and the third to John Storrs for his bronze, "Seated Torso." In general the sculpture throughout is more individual than before. Allan Clark, Gleb Derujinsky, Anna Glenny, Sylvia Shaw Judson, Robert Laurent, Albin Polasek, Emory P. Seidel, Stanislaw Szukalski and Heinz Warneke are among those contributing interesting exhibits.

In the list of prize winners is Henry Mattson, whose

"Pine Trees,"—a group of stormy branches, which recall Cézanne—was awarded the Norman Wait Harris Silver Medal with five hundred dollars. The second Norman Wait Harris Medal in Bronze and three hundred dollars go to Nicolay Cikovsky for "The Valley," a colorful, richly painted little landscape. "Bowery," by Reginald Marsh, a contemporary scene by one of the most vigorous and unsparing recorders of city life, won the M. V. Kohnstamm Prize, while Francis Chapin was successful in competition for the Martin B. Cahn prize, given annually for a work in the exhibition by a Chicago painter. Laura van Pappelendam received the William M. R. French Memorial Gold Medal, while Honorable Mentions were awarded to H. Leon Roecker (for Landscape), to Edward Laning (Architectural Subject), to Gertrude K. Lathrop (Sculpture), Frances Foy (Figure Piece).

Two juries for painting and two for sculpture functioned in New York and in Chicago, selecting the exhibition. In the East, Gleb Derujinsky, and Benjamin T. Kurtz passed on the sculpture; Guy Pène du Bois, Kenneth Hayes Miller, and Francis Speight on painting. These last three were joined in Chicago by John A. Holabird, Louis Ritman and Frederic Tellander to form the Chicago Painting Jury, while Elizabeth Haseltine, Albin Polasek and Emory P. Seidel decided on local entries in sculpture. The exhibition remains on view until December 13.



"SEATED TORSO," BY JOHN STORRS, CONTEMPORARY AMERICAN. AWARDED THE THIRD MR. AND MRS. FRANK G. LOGAN PRIZE

A LOAN COLLECTION OF CHINESE BRONZE MIRRORS



FIG. 1. BRONZE MIRROR, TS'IN TYPE

A LOAN collection of Chinese bronze mirrors, covering, roughly, a period of a thousand years, has been placed on exhibition in Gallery H13 until the first of January. Over forty examples give a very clear idea of the development of the mirror during long centuries of popularity, and it is interesting to observe how few fundamental changes were made in form and general conception, though the decorative elements underwent entire metamorphosis. Speculation as to the advent of the mirror into China is useless, but it probably appeared from the west at a period when the Chinese had been casting bronze for many centuries, and it must have been adopted, fully developed from an outside source. It would be difficult to place any of these mirrors before the third century B.C., and they are the earliest type known in China. Circular mirrors were in use in Greece in the fifth and fourth centuries B.C. and their general size approximates the average dimensions of the Chinese mirror, although they seem to have nothing in common with it except the circular form and size. On the other hand the majority of Greek mirrors had handles, much like our small mirrors of today.

In one respect Chinese mirrors are all alike: the decoration is confined to the

back, in the center of which rises a pierced boss through which a tassel-like handle, probably of silk, but possibly leather, was passed. The face of the mirror is, as a rule, slightly convex, which permits the entire face of the user to be seen. The material is generally white bronze which is the color of silver and will take a high polish. Age and burial often produce beautiful patinations, among them a rich and lustrous black. Occasionally the mirror backs were gilt.

Sometimes a thin bronze mirror-plate was covered with a bed of lacquer in which cut-out designs or patterns of gold foil were embedded, but this type is infrequent and has not survived in good condition, owing to the materials. It is not represented in this collection. Then sometimes backs of repoussé gold or silver were attached to small mirrors. The most interesting of all, however, are the mirrors of solid bronze where the decorative features are an integral part of the casting.

The virtuosity of the founders who cast these Chinese bronze mirrors is astonishing. One rarely finds the trace of chisel or polishing instrument on the decorated surface. The mirrors seem to have emerged from their molds, shining and perfect, although the reflecting surface must have received a very careful truing and polishing. This



FIG. 2. BLACK BRONZE MIRROR, HAN TYPE

surface, in spite of long burial, when freed from its encumbering crust, often retains such a smooth surface that it seems to have been recently polished.

The early mirrors are thin and the late are thick, and the types of decoration are so clearly defined that it is hardly possible to confuse mirrors of different periods, always allowing, of course, for transitional types. Sometimes replicas of early mirrors were made at later dates, and one of these, a probable Ming copy of an undoubtedly T'ang original, is shown. The mold seems to have been made directly from an authentic specimen, and there is nothing in its appearance, such as spurious patination, to indicate that any deception was intended.

The pre-Han type of mirror is called Ts'in, not because it was necessarily made in the Ts'in Dynasty, a short period of about fifty years, but because it bears a distinct type of decoration which appeared in the late Chou Dynasty (1122-256 B.C.) and continued through the Ts'in into the Han Dynasty (206 B.C.-219 A.D.) when it gradually disappeared. Most Ts'in mirrors bear scroll-like creatures of hydra or dragon form in low, flat relief upon a ground of extremely delicate and complicated diaper patterns, sometimes in more than one plane (Fig. 1). The general appearance is that of a dull or roughened ground on which shining figures are sil-



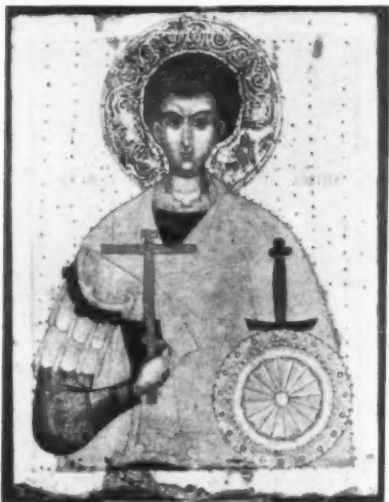
FIG. 4. BRONZE MIRROR, T'ANG DYNASTY OR EARLIER

houetted. There is much invention of line, and the general effect is linear.

The Han type of mirror (Fig. 2) cannot possibly coincide exactly with the limits of the Han Dynasty, and many examples of this type must have been made well on into the Six Dynasties (222-589 A.D.), but they are a distinct type coming between the early mirrors and the T'ang, and we shall hardly be justified in trying to delimit subdivisions of styles and epochs. They are characterized by concentric borders of geometrical motives, generally enframed by a meandering frieze. A circular inscription often follows the inside of the border, and in the central field are small bosses in low relief with closely intermingled small figures of birds and animals, simply and dashingly represented in raised lines of great charm. The best examples of this type are beautifully crisp in execution. They are somewhat thicker than the fragile Ts'in mirrors, but by no means as heavy as the T'ang. The boss is larger, and usually a simple hemisphere. Occasionally figures in heavy relief appear on Han mirrors, but they are greatly stylized and have little fluency or ingenuity in using animal forms. They are, however, the precursors of the florid and brilliant T'ang style, and should be looked upon as transitional.



FIG. 3. "GRAPE" MIRROR, T'ANG DYNASTY



"ST. DEMETRIUS OF THESSALONICA," RUSSIAN
ICON, PSKOV SCHOOL, FIFTEENTH CENTURY

The T'ang mirrors, sumptuous, heavy, intricate, rococo, would have delighted the Italian craftsmen of the high Renaissance. The circular examples, as a rule, bear concentric bands of interlacing floral and animal forms, as does also the central field, while the boss frequently takes an animal form. The floral forms are frequently vines with bunches of luxuriant grapes, and are often called "grape-vine" mirrors (Fig. 3); they show a Hellenistic derivation. If, as some contend, the mirror came into China from Greece three or four centuries before the Christian era, it is very interesting to note that there is nothing even remotely indicative of Greek feeling in the early types and hundreds of years pass before the unmistakable "Hellenistic" patterns appear. This points first to independent development and then to new trade routes.

Many T'ang mirrors are made in six or eight petalled forms based on the beloved lotus. These often have flat grounds with pictorial decoration in low relief (Fig. 4).

The mirrors vary greatly in size. Some are small enough to have been used in "vanity cases" and others are so large that a sturdy man would soon tire of holding

them. These were doubtless placed on stands as was done in Japan.¹

Japanese archaeologists are now engaged on a scientific study of Chinese mirrors, and it is not too much to hope that within a few years our knowledge of them will be very definitely increased.

No collection of Chinese bronzes can claim to be representative unless it contains the principal types of mirrors, and it is to be regretted that the collections of the Art Institute have so far made little progress in this direction.

CHARLES FABENS KELLEY

¹A large mirror on a stand is shown in an early scroll in the British Museum attributed to Ku Kai Chih of the fourth century A.D. A reproduction of this scroll is on view with the mirrors.

A CHRISTMAS PLAY

The second production of the Art Institute Members Series of the Goodman Theatre will be presented during the week beginning December 7. It will be played four successive nights and a matinée on Thursday. The play chosen for the Christmas production is from the pen of Paul Claudel, the French Ambassador to the United States, who is not merely a diplomat, but a dramatist, a poet, a mystic and a philosopher.

The play is "Tidings Brought To Mary," a miracle play, not so ancient as "Everyman" but in a fashion a much finer product of the poetic and religious spirit. It has the advantage of uniting the substance of drama with the pageantry of "The Miracle."

All members of the Art Institute have been mailed coupons exchangeable for tickets to the plays in the Art Institute Members Series without any charge. Reservations cannot be taken over the telephone. Coupons may be exchanged for tickets on presentation at the box office of the theatre, or at the information desk of the Art Institute. Tickets may be obtained by mail, in advance, if written requests include a stamped self-addressed envelope and the necessary coupons.

The Children's Theatre opened Saturday, November 14, at 2:30 with "Treasure Island" by Robert Louis Stevenson.

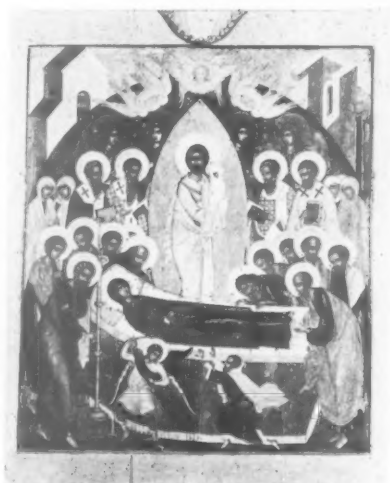
RUSSIAN ICONS

DUE to the industry of art-historians and archaeologists, there remain very few fields of artistic endeavor which are unknown to the public. Russian icon-painting is certainly one of the few, for it is only within the last ten years that the existence and long continuance of the Russian tradition in the painting of religious panels have been suspected. Since the Revolution the Soviet Government has taken the smoke-covered icons, which hung in the churches throughout the country and carefully cleaned them in their own workshops. The results were amazing. Panels that seemed dingy and uninteresting in design were suddenly revealed as brilliant in their enamel-like surface, and in their striking use of pure color with accents of black and white.

Since 1927, an exhibition of these panels, numbering about 150 and covering the story of icon-painting in Russia from the twelfth to the nineteenth centuries, has been circuited on loan from the Soviet Union.

Chicago will see it through the courtesy of the American Russian Institute, which is circuiting the exhibition among a number of American Museums. It will open here on December 22, and will remain until January 17, in the East Wing Galleries. The exhibition has been selected to show the development of the Russian School from the early Byzantine style, through the influence of mosaics in the fourteenth century, the rise of the great painters in the fifteenth century, the multiplication of scenes and figures in the next century, and the decline, often with isolated icons of great decorative charm, in the next two hundred years.

In all these works a notable feeling for design and workmanship is evident. The icon-painter had no desire to make a realistic copy of anything; he sought to create splendid, colorful and formalized representations of religious types, and in the earlier period, when the Byzantine influence was at its strongest, the panels have a quality of magnificence which is rarely



"THE DORMITION OF THE VIRGIN," RUSSIAN ICON BY SIMEON USHAKOV, DATED 1663. LENT BY THE MUSEUM IN VLADIMIR

encountered in Western art. Many of the finest icons of this time could not be sent out of Russia, but they are represented by marvelous facsimiles, so alike in color, handling, and state of preservation that they cannot be told from the originals.

As the Byzantine manner subsided and the local influences advanced, one finds the names of several important artists. Chief among them is Andrew Rublëv, whose masterpiece of the Trinity—the greatest single work of the Russian School—is represented by an exquisite copy. Rublëv, who has frequently been compared with Fra Angelico, has something of Angelico's sweetness, but considerably more rhythmic and monumental power. In the next period we have the paintings of Dionysus, an elegant mannerist who affected slender figures, with small heads and color schemes of delicate color. Seventeenth century and eighteenth century workers are interesting for the way in which they adapted baroque and rococo motifs to the old tradition. Occasionally, as in the series done for the Stroganoff family, these later icons are quite perfect works of art.



FRAGMENT OF A FRESCO BY DIEGO RIVERA,
MEXICAN CONTEMPORARY SHOWN IN THE EX-
HIBITION OF MEXICAN ARTS

EXHIBITION OF MEXICAN ARTS

ON December 22, there will open in the East Wing Galleries an extensive and representative exhibition of Mexican arts. Its object is "to show the artistic aspects of the origin and development of Mexican civilization from the Conquest to the present. It includes only works of art that express Mexican ideology, characterized by the fusion of Indian and foreign elements."

Mexico, as a center of the arts, is only now being recognized. The history of her development is a curious one; on the surface, for four centuries, alien arts and techniques were imposed, and seemed for the moment to flourish. Spanish religiosity, French portraiture, Chinese and English formalism, gained at various times a strong foothold, and appeared to be smothering all native impulse. Yet in the Indian villages the craftsman still clung with admirable tenacity to the old ways and only adapted and took what he needed from the newer influences. The result was a native school, which flourished *sub rosa*

under a Colonial and provincial exterior, and when the revolution of 1910 was an accomplished fact, its true Mexican spirit was discovered.

The present exhibition is a statement with proof of that spirit. It includes pottery, feather-mosaics, lacquers, baskets, wood-carvings, glass-ware, jewelry, textiles as well as broadsides, drawings, and paintings; in all several hundred objects. One of the strongest features of the selection is the group of paintings and sketches by leading members of the Syndicate of Painters. Here one sees the sources of national inspiration from preceding centuries, side by side with the noble revolutionary calm of Rivera, the bitter, sardonic attack of Orozco. A group of children's paintings, remarkable for expressionistic handling of form and color give an added contention to the importance of the modern Mexican School.

The exhibition, which is being circulated by the American Federation of Art, was suggested by the late Dwight W. Morrow, Ambassador to Mexico. Homer St. Gaudens, Director of the Department of Fine Arts at Carnegie Institute, was asked to assemble it with the valuable assistance of Count René d'Harnoncourt, a specialist on Mexican arts and crafts. Count d'Harnoncourt, who accompanies the exhibition as Director, will speak on the significance of the showing before members and students on December 22, in Fullerton Hall, at 2:30 P.M. During the exhibition, the staff of Ryerson Library are ready to suggest books and magazine articles dealing with Mexican life and art, and have prepared a special list of such items.

Museums and private collectors in Mexico and the United States have lent generously, and many of the exhibits are unique in quality. In every detail the selection has been intelligently directed towards the showing of the true Mexican approach, and the true Mexican spirit. At a time when this colorful American republic is triumphantly emerging from the bondage of centuries, the exhibition should have a particular appeal. It will remain on view until January 17.

PAINTINGS BY MORRIS KANTOR

PAINTINGS by Morris Kantor, the contemporary American artist who was awarded the Mr. and Mrs. Frank G. Logan Medal and Twenty-five hundred dollars in the Forty-Fourth Annual American Exhibition, will be shown in the East Wing Galleries from December 22 to January 17. Kantor's work, which has aroused great enthusiasm when it has been shown in the East, is motivated by a strange, imaginative power which is allied with the art of Greco, Grünewald, Blake and Redon. At the same time his design reflects some of the order of the Cubists and the intensity of the Super-Realists. This exhibition, which will be Kantor's first one-man show, includes a number of recent works, which, like the prize-winning "Haunted House," deal with Early American and Mid-Victorian subjects. Kantor was born in Russia in 1896 but came to this country at an early age. He studied with Homer Boss and has been seen in many exhibitions. He is represented in the Phillips Memorial Gallery in Washington, D. C.

THE ARTHUR JEROME EDDY COLLECTION

THOSE receiving the *Bulletin* for this month will find in the same envelope a fully illustrated catalogue describing the group of twenty paintings and three bronzes forming the Arthur Jerome Eddy Collection. This gift, which comes to the Art Institute through the generosity of the late Mrs. Arthur Jerome Eddy and Jerome O. Eddy, is of great importance in widening the scope of the modern painting department. The Art Institute is already famous for its splendid representation of French nineteenth and twentieth century masters; the Eddy gift carries the theme into Germany, and contains the work of two of the most celebrated of Expressionists, Kandinsky and Franz Marc. From December 22 to January 17, the Eddy Collection will be shown in the East Wing Galleries. At that time the catalogue will be sold to the public at twenty-



"THE BOWERY," BY REGINALD MARSH. AWARDED THE KOHNSTAMM PRIZE IN THE FORTY-FOURTH ANNUAL EXHIBITION

five cents a copy. The Art Institute takes pleasure in presenting to each of its members a handbook of this important accession.

REPRODUCTIONS

Framed reproductions of famous old and modern masters, and unframed examples suitable for framing may be purchased in the Post-Card Room, directly to the left of the entrance.

"WILD BOARS"

ON page 131 of the present *Bulletin*, there will be found an illustration of a significant piece of American sculpture, "Wild Boars," by Heinz Warneke, acquired through the Mr. and Mrs. Frank G. Logan Medal and Purchase Prize, in the Forty-Third Annual American Exhibition. The piece is not only a vigorous and simple arrangement in planes and masses; it is a wholly original and delightful interpretation of the animals involved. It is made of black granite, polished, and is now on exhibit in Gallery 49.

TUESDAY LECTURES

FULLERTON HALL AT 2:30 P.M.

FOR MEMBERS AND STUDENTS

DECEMBER

- 1—Recital of Spanish Dances. Clarita Martin, Chicago.
 Two lectures by Dr. Edward Howard Griggs:
 8—"Fra Angelico and Fra Lippo Lippi: the Conflicting Motives of the Epoch."
 15—"Filippino Lippi and Botticelli: the Dream and Its Annunciation."
 22—Lecture on the Mexican Exhibition now on view in the galleries by Count René d'Harnoncourt, Director of the Exhibition.
 29—Lecture: "The Peasant Art and Life of Sweden," Florence Dibell Bartlett, Chicago.

JANUARY

- 5—Lecture: "The Russian Icon; its Origin, its History, its Aesthetic." Dr. Christian Brinton, author, New York City.
 12—Lecture: "Isfahaan: and the Royal Arts of Persia." Arthur Upham Pope, Advisory Curator of Muhammadan Art, The Art Institute of Chicago.
 19—Chalk Talk: "What Now!" Charles Morgan, Associate of Frank Lloyd Wright.
 26—Lecture: "The Byzantine Exhibition in Paris." Dr. Rudolf M. Riefstahl, New York City.

EXHIBITIONS FOR DECEMBER

- SEPTEMBER 24—DECEMBER 14—Objects from the Permanent Collection. *The Children's Museum*.
 OCTOBER 1—DECEMBER 15—Exhibition of Japanese Prints by Koryūsai from the Clarence Buckingham Collection. *Gallery H5*.
 OCTOBER 1—DECEMBER 15—"Beauty Walking Under Willow," painting by Koryūsai from the Clarence Buckingham Collection. *Gallery H4*.
 OCTOBER 29—DECEMBER 13—The Forty-Fourth Annual Exhibition of American Paintings and Sculpture. *Galleries G52-60*.
 NOVEMBER 1—DECEMBER 30—Loan Exhibition of Early Chinese Mirrors. *Gallery H13*.
 NOVEMBER 1—JANUARY 4—Exhibition of Needle-Work Rugs and Table Covers. *Gallery A3*.
 NOVEMBER 4—DECEMBER 14—Drawings and Paintings by Mexican Children. *The Children's Museum*.
 NOVEMBER 14—FEBRUARY 1—Exhibition of Necessaires, lent by Mrs. Fred L. Mandel. *Gallery H3*.
 DECEMBER 3—JANUARY 24—Third Annual International Exhibition of Lithography and Wood Engraving. *Galleries 12-17*.
 DECEMBER 16—JANUARY 18—Exhibition of work done by Children in the Saturday classes of the Art Institute School. *The Children's Museum*.
 DECEMBER 22—JANUARY 17—Paintings and Sculpture Presented to the Art Institute by Mrs. Arthur Jerome Eddy and Jerome O. Eddy. Exhibition of Painting by Morris Kantor. Exhibition of Mexican Art under the Auspices of the American Federation of Arts. The Florence Dibell Bartlett Collection of "Bonader" (Peasant Wall Hangings of Sweden). Exhibition of Russian Icons under the auspices of the American Russian Institute. *Galleries G52-60*.

WINTER LECTURE PROGRAM OF DUDLEY CRAFTS WATSON FREE TO MEMBERS OF THE ART INSTITUTE

A. PRACTICAL LESSONS IN HOME DECORATION

A series of demonstrations with displays. MONDAYS, 1:30 P.M. REPEATED AT 7:00 P.M.
Fullerton Hall

- DECEMBER 7—Books and How to Place Them. (Courtesy John A. Colby & Sons). 14—A Modern Christmas.
JANUARY 4—The Contribution of the American Indian. (Courtesy the Indian Trading Post).
11—Oriental Art in Modern Homes. 18—The Latest in Rugs and Draperies.
25—Pictures and How to Use Them.

B. EVENING SKETCH CLASS

MONDAYS, 6:00 TO 7:00 P.M. Fullerton Hall.

Mr. Watson and Mr. Buehr. Sketching materials are supplied at a nominal cost.

DECEMBER 7, 14.

JANUARY 4—The Eye. 11—The Nose. 18—The Mouth. 25—The Ear.

C. SKETCH CLASS FOR NOVICES

TUESDAYS, 10:15 A.M. TO 12:00 NOON. Fullerton Hall

Mr. Watson and Mr. Buehr. This course is especially designed for those who have never attempted self-expression through drawing.

DECEMBER 1—Expression. 8—Composition. 15—Perspective.

JANUARY 5—The Head. 12—The Foot. 19—The Hand. 26—The Figure.

D. GALLERY TALKS IN THE CURRENT EXHIBITIONS

THURSDAYS, 12:15 TO 12:45 NOON. REPEATED AT 7:00 P.M.

Mr. Buehr alternating with Mr. Watson as speaker.

DECEMBER 3—Important Paintings in the Forty-Fourth Annual Exhibition by the Lesser Known Artists. 10—Sculptures in the Forty-Fourth Annual Exhibition.

JANUARY 7—Mexican Arts. 14—Paintings by Morris Kantor. 21—Russia's Contribution. 28—Thirty-Sixth Annual Exhibition by Artists of Chicago and Vicinity.

E. THE ENJOYMENT OF ART

(Stereopticon lectures with correlated music)

THURSDAYS, 2:30 P.M. Fullerton Hall

DECEMBER 3—The Legend of St. Ursula, by Vittore Carpaccio and Hans Memlinc. 10—The Night Watch, by Rembrandt van Rijn. 17—The Sorbonne Decoration, by Pierre Puvis de Chavannes.

JANUARY 7—The Moods of Mexico. 14—The Fountains of Rome. 21—The Isle of Death. 28—Sierra Nevada.

F. SKETCH CLASS FOR AMATEURS

FRIDAYS, 10:15 A.M. TO 12:00 NOON. Fullerton Hall

Mr. Watson assisted by Mr. Buehr. This class continues the work of the past three years and is slightly in advance of the work in the Tuesday morning class for novices. Sketching materials are supplied at a nominal cost. Each class is a complete lesson.

DECEMBER 4—The Figure in Composition. 11—The Christmas Card. 18—The Winter Scene.

JANUARY 8—Composing in Line. 15—Composing in Tone. 22—Composing in Mass. 29—Composing in Color.

G. GALLERY TALKS ON THE PERMANENT COLLECTIONS

FRIDAYS, 12:15 TO 12:45 NOON

DECEMBER 4—The Period Rooms. 11—The Period Rooms (concluded). 18—The Christmas Story in Tapestry and Sculpture.

JANUARY 8—The Florence Dibell Bartlett Collection of "Bonader." 15—The Eddy Collection. 22—Primitives and Old Masters in the Martin Ryerson Loan Collection. 29—French Moderns and Impressionists in the Martin Ryerson Loan Collection.

SUNDAY CONCERTS

FULLERTON HALL

Concerts will be given every Sunday* afternoon at 3:15 and 4:15 o'clock by the Little Symphony Ensemble, George Dasch, Conductor. Admission twenty-five cents.

The first concert in December, given on the afternoon of December 6, will consist of the following numbers:

1. Overture, "Die Entführung aus dem Serail" *Mozart*
2. From the Quintet, A Major, for Clarinet, 2 Violins, Viola and 'Cello . . . *Mozart*
First movement: Allegretto.
3. Suite, "Izéyl" *Pierne*
I. "Entrée du Roi"—"Entrée des Princesses."
II. "Introduction at Lamento"—"Serenade a Izéyl."
4. (a) "Valse Bluette" *Drigo*
(b) "Yesterthoughts" *Herbert*
(c) "Badinage" *Herbert*
5. Theme and Variations from the "Forellen-Quintet"—(The "Trout")—
Opus 114, for Piano, Violin, Viola, 'Cello and Bass *Schubert*
6. Dances from the Opera, "The Bartered Bride" *Smetana*

Admission 25c

*There will be a special Christmas program given on December 27.

DEPARTMENT OF MUSEUM INSTRUCTION

The Department of Museum Instruction offers the following series of lectures in the form of weekly classes which may be entered at any time without entrance requirements. A fee of five dollars is charged for twelve lectures which may be attended any time within the year. There are special fees for the sketch class and the Tuesday evening class. In addition to the regular series of lectures the Department arranges gallery talks for clubs by special appointment. Instructors will be provided for school groups who wish to visit the Institute, either for a general survey of the collections or for the study of some particular field. Guide service for visitors may also be arranged.

The following lectures will be given during December:

THE CURRENT EXHIBITIONS. MONDAYS AT 11:00. *Miss Parker.*

THE ART INSTITUTE COLLECTIONS. MONDAYS AT 6:15. *Miss Parker.* Impressionists. Birch-Bartlett Collection. Modern paintings.

THE HISTORY OF ART. TUESDAYS 6:30 TO 8:00. *Miss Parker.*

THE HISTORY OF ARCHITECTURE. WEDNESDAYS AT 11:00. *Miss Mackenzie.* Romanesque architecture in France. Romanesque architecture in England. Romanesque architecture in Germany and Spain.

ART BACKGROUNDS. THURSDAYS AT 11:00. *Miss Parker.* The 18th century in France. The Romantic era. Modern.

MODERN ART. FRIDAYS AT 11:00. *Miss Parker.* Modern French painting. Modern European painting. Modern American painting.

MODERN ART. FRIDAYS AT 7:00. *Miss Parker.* Modern European painting. Modern American painting. Modern sculpture.

SKETCH CLASS FOR NON-PROFESSIONALS. MONDAYS 10:00 TO 12:00. *Mrs. Burnham.* A class planned for those who would like to draw or paint. Any medium may be used, and no previous experience is necessary.

THE STORY HOUR FOR CHILDREN. SATURDAYS AT 9:15. *Miss Mackenzie.* Princes and Princesses in Art. Famous Equestrian Portraits. Historical Events in Painting.

THE CHILDREN'S MUSEUM

All children are cordially invited to attend the fall series of illustrated talks which Miss Mackenzie will give for them on Saturday mornings at 9:15 in the Children's Museum. The dates and subjects are as follows:

DECEMBER 5—Princes and Princesses in Art DECEMBER 12—Famous Equestrian Portraits
DECEMBER 19—Historical Events in Painting

CLASSES OF THE JAMES NELSON RAYMOND LECTURE FUND FOR CHILDREN OF MEMBERS AND PUBLIC SCHOOLS*

SATURDAYS, 1:30 P.M. TO 2:20 P.M.

Mr. Watson, assisted by Mr. Buehr.†

DECEMBER 5—Making the Christmas Card (demonstration). 12—The Christmas Story in Art (stereopticon).

JANUARY 9—The Art of Sculpture (stereopticon). 16—Soap Carving. 23—The World's Greatest Sculptors (stereopticon). 30—Wood Whittling.

*Beginning in January, this class will meet from 11:15 A.M. to 12:10 noon in Fullerton Hall.

†Two similar classes under the James Nelson Raymond Lecture Fund for Children of Members and Public Schools are held for scholarship pupils from the public grade schools on Saturdays at 1:30 and for public high schools on Mondays at 4:00. Tickets are issued only by recommendation of the drawing supervisor and the principal of each school.

NEW LIFE MEMBERS FOR NOVEMBER, 1931

Change of Address—Members are requested to send prompt notification of any change of address to Guy U. Young, Manager Membership Department.

Mrs. Clyde H. Andrews
Mrs. William F. Babcock
Dr. Alfons R. Bacon
Lillian D. Bargquist
Mrs. Maude G. Brand
Mrs. Frederick A. Bulley
Mrs. George M. Christophel
Mrs. Arthur D. Daemicke
Fred R. Dandeneau
C. Colton Daughaday
Edyth Diedrich

Dr. Clifford L. Dougherty
Mrs. Thomas Finucane
Mrs. Earl C. Greenman
Miss Harriet Heile
Marvin A. Jersild
Mrs. Charles H. Kappmeyer
Mrs. George I. Keefe
Dr. Oscar H. Kraft
Father Thaddeus Ligman
William J. MacKenzie
Norman H. MacLeish

Mrs. Eleanor O. Maher
Mrs. Thomas B. Marston
Mrs. Alfred E. McCordic
Rev. Eugene J. McGuinness
Mrs. Fred I. Norman
Frank E. Packard
Mrs. Eugene Quay
Miss Helen Redderson
Lawrence Beall Smith
Mrs. L. S. Stephens
Mrs. Charles L. Wachs

THE RESTAURANT

The Cafeteria is open every day except Sunday from 11 to 4:45 o'clock. On Sunday the hours are 12:15 to 8 o'clock. Arrangements for parties and luncheons may be made with Miss Aultman.



"WILD BOARS," BY HEINZ WARNEKE, CONTEMPORARY AMERICAN SCULPTOR. ACQUIRED THROUGH THE MR. AND MRS. FRANK G. LOGAN MEDAL AND PURCHASE PRIZE

THE ART INSTITUTE OF CHICAGO

OFFICERS

MARTIN A. RYERSON . . .	<i>Honorary President</i>
FRANK G. LOGAN . . .	} <i>Honorary</i>
WILLIAM O. GOODMAN . . .	
POTTER PALMER	<i>President</i>
ROBERT ALLERTON	} <i>Vice-Presidents</i>
CYRUS McCORMICK, JR.	
PERCY B. ECKHART	
WALTER BYRON SMITH	<i>Treasurer</i>
ROBERT B. HARSHE	<i>Director</i>
CHARLES FABENS KELLEY	<i>Assistant Director</i>
CHARLES H. BURKHOLDER	<i>Secretary</i>

HONORARY TRUSTEES

ARTHUR T. ALDIS	WILLIAM O. GOODMAN
JOHN J. GLESSNER	FRANK G. LOGAN
MARTIN A. RYERSON	

TRUSTEES

DAVID ADLER	ROBERT P. LAMONT
ROBERT ALLERTON	CHAUNCEY McCORMICK
FREDERIC C. BARTLETT	CYRUS McCORMICK, JR.
WALTER S. BREWSTER	POTTER PALMER
PERCY B. ECKHART	ABRAM POOLE
MAX EPSTEIN	JULIUS ROSENWALD
CHARLES F. GLORE	JOSEPH T. RYERSON
ALFRED E. HAMILL	WALTER B. SMITH
JOHN A. HOLABIRD	RUSSELL TYSON
CHARLES H. WORCESTER	

STAFF OF THE MUSEUM

<i>Director</i>	ROBERT B. HARSHE
<i>Assistant Director</i>	CHARLES FABENS KELLEY
<i>Secretary and Business Manager</i>	CHARLES H. BURKHOLDER
<i>Curator of Painting and Sculpture</i>	ROBERT B. HARSHE
<i>Associate Curator of Painting</i>	DANIEL CATTON RICH
<i>Curator of Oriental Art</i>	CHARLES FABENS KELLEY
<i>Advisory Curator of Muhammadan Art</i>	ARTHUR UPHAM POPE
<i>Assistant Curator of Oriental Art</i>	HELEN C. GUNSAULUS
<i>Curator of Buckingham Prisms</i>	FREDERICK W. GOOKIN
<i>Keeper of Muhammadan Art</i>	JULIE MICHELET
<i>Curator of Decorative Arts</i>	BESSIE BENNETT

<i>Curator of the Children's Museum</i>	HELEN MACKENZIE
<i>Honorary Curator of Manuscripts</i>	C. LINDSAY RICKETTS
<i>Acting Curator of Prints and Drawings</i>	MILDRED J. PRENTISS
<i>Manager, Membership Dept.</i>	GUY U. YOUNG
<i>Manager of Printing and Publications</i>	WALTER J. SHERWOOD
<i>Museum Registrar</i>	G. E. KALTENBACH
<i>Librarian, the Ryerson and Burnham Libraries</i>	ETHEL DRED ABBOTT
<i>Dean of the School</i>	CHARLES FABENS KELLEY
<i>Associate Dean</i>	NORMAN L. RICH
<i>Assistant Dean</i>	MARGUERITA M. STEFFENSON
<i>Membership Lecturer</i>	DUDLEY CRAFTS WATSON
<i>Head of Department of Museum Instruction</i>	HELEN PARKER
<i>Superintendent of Buildings</i>	JAMES F. MCCABE



MODERN CLAY WATER JAR FROM HUANCITO,
MICHOCÁN, MEXICAN EXHIBITION

CAG

DMAN
N

ONT
ORMICE
CK, J.

LD
SON
H

KENZIE

CKETT

LENTIN
YOUNG

RWOOD
ENBACK
aries

ABBO

KELLE

. RIG

FENSON

WATSON

H

PARKER

McCABE

EX
ED

TH
DE

Part II

EXHIBITION OF THE ARTHUR JEROME
EDDY COLLECTION OF MODERN
PAINTINGS AND SCULPTURE



ARTHUR JEROME EDDY BY RODIN

THE ART INSTITUTE OF CHICAGO
DECEMBER 22, 1931, TO JANUARY 17, 1932

Part II of The Bulletin of The Art Institute of Chicago, Volume XXV, No. 9, December, 1931



No. 19. "PORTRAIT OF ARTHUR JEROME EDDY"
BY JAMES ABBOTT McNEILL WHISTLER

THE ARTHUR JEROME EDDY
COLLECTION OF MODERN
PAINTINGS AND SCULPTURE

*"The modern movement is in the
direction of greater freedom, freedom
to produce beautiful things in one's
own way"*

—ARTHUR JEROME EDDY

THE ART INSTITUTE OF CHICAGO

THE ARTHUR JEROME EDDY COLLECTION

THE twenty paintings and three pieces of sculpture here included are part of one of the most remarkable collections of modern art ever gathered together by one man. That man was Arthur Jerome Eddy, a Chicago lawyer, writer, critic, sportsman, and an enthusiast for all that was new and vital in life. As a collector, Eddy was absolutely courageous; one of the first paintings he bought was the Manet "Philosopher," which he secured at a time when very few picture-buyers had ever heard of Manet. In the same way, he sought out Whistler, when Whistler was practically unknown.

His interest in contemporary European painting dated from the Armory Show, that "International Exhibition of Modern Art," as it was guilelessly called, which suddenly set before a bewildered American public the latest expressions of an art revolution that had swept France and Germany. Eddy visited the exhibition in New York; he was delighted with it. "Since the exhibit at the Columbian Exposition (1893), nothing has happened in the world of American art so stimulating as the recent INTERNATIONAL EXHIBITION OF MODERN ART," he wrote. "Stimulating is the word, for while the recent exhibition may have lacked some of the good, solidly painted pictures found in the earlier, it contained so much that was fresh, new, original—eccentric if you prefer—that it gave our art-world food for thought—and heated controversy." He urged the exhibition for Chicago; when it did arrive, he lectured on it. And what was more significant—he bought. Many of the paintings in the group today were a part of that original showing of 1913, now an historical event.

But Arthur Jerome Eddy's interest in modern expression went further than buying pictures. He was an excellent and persuasive critic for the new art. Earlier he had written a novel (which had been turned into a play), a book of short-stories, a volume of theory (*Delight, the Soul of Art*, Philadelphia and London, 1902), and an original and searching book on Whistler (*Recollections and Impressions of James A. McNeill Whistler*, Philadelphia and London, 1903). Now he turned his mind to the knotty questions of modernism. During the Armory Show he had come face to face with an appalling ignorance on painting, coupled with a failure "to read

to new impressions and to experience new emotions" which shocked him. He sat down to think the thing out, to put it in black and white. The result was *Cubists and Post-Impressionism*, the first comprehensive book in English on modern art, and still one of the best.

It begins by disarming the reader. All the way through, the layman sits side by side with the author. Eddy does not write for the artist or the sophisticated dilettante. He is slowly, clearly explaining to his friends, the doctors, the merchants, of Chicago, just what these *Fauves* and *Wilden* are about. By a shrewd mixture of simple statement and quoted opinion, by a sympathetic analysis of the forces which have brought this change about, and by an absolute lack of all art jargon, he converts. That is why *Cubists and Post-Impressionism* has had an overwhelming success and why it has done much to break down prejudice toward new art forms. The book, moreover, is remarkably comprehensive. Not only do such men as Cézanne, van Gogh and Gauguin appear, but also the lesser-known and less fashionable German figures, and those Americans, who in the author's opinion, are worthy of being placed in the new tradition. The chapter on Kandinsky, with its valuable translations and excerpts from Kandinsky's letters, remains, perhaps, the outstanding contribution on his art, and certainly the only serious discussion of it in English. Before Eddy died in 1920, a change in the American attitude had begun. *Cubists and Post-Impressionism* appeared in a second and revised edition in 1919, and when, as a memorial, some sixty-seven examples from his collection were shown at the Art Institute three years later, the public, instead of holding its sides with laughter, was seriously interested.

Among the paintings now a part of the permanent collection and which come to the Institute as the gift of his widow, Mrs. Arthur Jerome Eddy, and his son, Jerome O. Eddy, undoubtedly the most important as well as the most challenging are the four examples by Kandinsky. The Russian who has had more influence on modern painting than any other man in Europe, save Picasso or Munch, is but slightly known in America. Only one of his works was included in the Armory Show, and as Eddy relates, "evidently those in charge of the hanging did not know what to make of it or what to do with it, so they side-tracked it on a wall that was partly in shadow." Admittedly difficult, these four works, "Trojka," "Landscape with Two Poplars," "Improvisation, No. 176" and "Improvisation, No. 30," are worth prolonged study. In them one sees pushed to the extreme limit, the theory of art composed as music. Made up of abstract or

hardly recognizable masses and lines, expressed in color schemes of great beauty and force, these paintings are not merely decorative patterns . . . "designs for rugs or neckties," as Kandinsky dismisses much of Cubist art. They have, without doubt, a deep emotional significance, and it is probable that their creator nowhere excelled them. In fact the work of this early period of Kandinsky is far more exciting in its implications and suggestions than his later and more mechanical development.

In the same way, "The Bewitched Mill" of Franz Marc represents a great modern painter at the height of his power. The canvas has the sparkle and charm of a fairy-tale, but it goes infinitely deeper. These paintings are indicative of German Expressionism at its best, and any museum which hopes to illustrate modern movements by the outstanding examples would be proud to own them. The work of Gabriele Münter, Robert Genin and the interesting American Expressionist who worked with the Munich group, Albert Bloch, further emphasize Germany's contribution.

The Art Institute is famous for its unrivaled collection of modern French painting, but until now it has lacked important examples of the *fauve* period (1905-1913). In the same way that Kandinsky and Marc's canvases represent German Expressionism, so do Derain's "Forest at Martigues," Émilie Charmy's "L'Estaque," and Vlaminck's "Rueil" tell the story of the revolt in France. The importance of the *fauve* group in modern art has not been sufficiently stressed. Not only did they refuse the mechanical Neo-Impressionism of Signac and seek a return to primitive strength in a discovery of the barbaric and Oriental design, but their appreciation of such figures as Cézanne and Gauguin and van Gogh did much to convert the public to the greatness of these masters. Another important movement, Cubism, is shown by implication. Eddy at one time owned the "Nude Descending the Stairs," but this famous picture—the irritation spot of the Armory Show—passed into other hands at his death. The landscape by Herbin, and the three delightful canvases by Amadeo de Sousa-Cardoza show how the discoveries of Picasso and Braque were applied frankly to decorative design. Segonzac's "The Pasture" is one of his finest early works and supplements the later examples by him already in the collection. Eugene Zak is far less well known here than in France, Germany, or England, and "The Shepherd," painted before his endless variations on a type had exhausted its charm, is a remarkable example of his sensitive art.

Among the older things, a commanding "Philosopher" by Manet, of increased importance now that criticism has swung around to the admiration of his earlier Spanish style at the expense of his later more fragile work, and an extraordinary marine by Winslow Homer, one of the Americans most admired by Eddy, are especially significant. There remain an early Brancusi head in bronze, the Rodin "Man with the Broken Nose," a Rodin bust of Arthur Jerome Eddy, and a full length and very beautiful portrait of him by Whistler, painted about 1896 in the artist's most silvery and subtle tints.

All of Eddy's collecting was marked by a remarkable candour, and at one spot in *Cubists and Post-Impressionism*, he remarks: "I would like to own Raphaels and Titians and Rembrandts and Velasquezes, but I can't afford it. I say I would like to *own* them; no, I would not, for I have the conviction that no man has *the right* to appropriate to himself the work of the great masters. Their paintings belong to the world and should be in public places for the enjoyment and instruction of *all*."

"It is the high privilege of the private buyer to buy the works of *new men*, and by encouraging them disclose a Rembrandt, a Hals, a Millet, a Corot, a Manet, but when the public begins to want the pictures the private buyer, instead of bidding against the public, should step one side; his task is done, his opportunity has passed." Thus with characteristic modesty, does Arthur Jerome Eddy step one side as his paintings enter the Art Institute.

DANIEL CATTON RICH

ALBERT BLOCH

Born in St. Louis, Missouri, 1882; educated there and in New York. Contributed drawings and critical articles to *Reedy's Mirror*. Spent twelve years in Europe, much of the time in Munich, where he worked with the advanced group under Kandinsky. Exhibited in Chicago at the Art Institute in 1915; with Klee in Berlin, 1916, and often with the Secessionists in Germany. Taught art in Chicago 1922-23; since that time he has been Professor of Fine Arts at the University of Kansas at Lawrence.

1. SCENE FROM A PANTOMIME (1914)

40 x 53½ inches, signed, monogram AB.

Exhibited: Exhibition of the Eddy Collection, the Art Institute of Chicago, September 19 to October 22, 1922, No. 7.

"Albert Bloch's technic is so sure that he is able to give free play to his imagination in the composition of his works, and all his works are essentially works of the imagination.

On first impression one feels the strength and solidity of Bloch's work. He uses the entire gamut of color with an absolutely sure hand and he may run the entire gamut on a single canvas. There is nothing finicky or decadent about his art. It is big, wholesome and very beautiful in its purely imaginative qualities . . .

He has painted a series of clowns which may well be described as humoresques. He asks, 'Why may not the painter have his moments of relaxation as well as the musician? . . . I think it (Bloch is speaking of *Clowns II*) strikes a note which up to now has been singularly absent from painting in general: the note of *pure fun*, of unbridled extravagance and folly. When I speak of doing these things in a spirit of fun, of romping frolicsomeness, I do not mean, of course, that I have set out consciously or purposely to be funny. As with all my pictures, the clowns are the expression of a mood . . .'" Eddy, *Cubists and Post-Impressionism*, 201-3.

ÉMILIE CHARMY

Born at St. Étienne (Loire) about 1880. Studied in Paris, and exhibited portraits in Lyons and Paris in 1905. Later came under the influence of Matisse and van Dongen. She has held various successful exhibitions in some of the most famous French galleries, and is particularly known for her flower studies and nudes, in both fields, recalling the eighteenth century painters. Her work is broad, easy and fluent.

2. LANDSCAPE: L'ESTAQUE (c. 1910)

22½ x 29 inches, signed, lower right, E. Charmy.

Reproduced: Arthur Jerome Eddy, *Cubists and Post-Impressionism*, Chicago, 1914, opp. 200; Exhibited: "International Exhibition of Modern Art," (Armory Show), New York, February 17 to March 15, 1913, No. 170; the same, the Art Institute of Chicago, March 24 to April 16, 1913, No. 64; Exhibition of the Eddy Collection, the Art Institute of Chicago, September 19 to October 22, 1922, No. 14.

"The two landscapes by Vlaminck (see No. 19) and Charmy are good examples of the transition state from Virile-Impressionism to Post-Impressionism. They are suf-



No. 1. "SCENE FROM A PANTOMIME" BY ALBERT BLOCH

ficiently close to nature to be Impressionistic in the large sense of the term; at the same time they are so arbitrary and decorative in technic as to be quite Post-Impressionistic."—Eddy, *Cubists and Post-Impressionism*, 200.

This landscape was painted at L'Estaque, in Provence, where Cézanne, himself, did some of his most distinguished work, for instance the view of the town and Mediterranean in the Ryerson Loan Collection. In treatment, however, it resembles the bold and colorful landscapes which Matisse painted between the years 1908–1910. Like them it makes use of a flat decorative pattern, designed with a flowing gesture. The tones are bright, ungraduated and set off by strong boundaries, which give an almost poster-like effect.

ANDRÉ DERAIN

Born in Chatou, on the Seine near Paris, 1880. Urged by his family to take up a scientific career, but practised painting since the age of fifteen, and went to Paris where he worked in the studio of Carrière. With Vlaminck, one of his earliest friends, founded the Chatou School of Art, a movement of short duration. Early painted in the *pointilliste* fashion of Signac and Seurat, but gave up bright color and impressionistic handling, joining his talents with *les Fauves*, the "wild beasts," as they were called, a group of artists which included Matisse, Marquet, Bracque, Dufy, Friesz and Vlaminck. The *Fauves* were united in their dissatisfaction with Neo-Impressionism, and sought to carry on the return to structural painting, begun by Cézanne. At the same time, they admired Gauguin, adapting the wide flat washes of pure color ("They are like sticks of dynamite," said Derain), the rhythmic patterns and strong outlines of primitive and Eastern art. Derain was little influenced by Cubism. He studied in the museums, and at different times has been affected by Cretan images, Tanagra figurines, Greek and Roman sculpture, and negro fetiches, as well as by all great painters in the Classic tradition, from the early Florentines, through Poussin, Corot and Cézanne. Since the war (in which he served as an ambulance driver) Derain has steadily matured, painting landscapes, and occasional figure-pieces and still-life compositions, of great subtlety and grandeur. At times thin, ragged, and sloppy, his works seem the product of a secondary talent, but in the best of his painting—for instance the group of heroic landscapes done recently at Saint-Maximin—one can sense a real and lasting achievement. Other paintings by Derain in the Art Institute are, "Landscape," "Les Raisins," and "Le Bassin," all in the Birch-Bartlett Collection.

3. FOREST AT MARTIGUES (c. 1908)

32 $\frac{3}{8}$ x 39 $\frac{3}{4}$ inches, unsigned.

Collection: Henry Kahnweiler; Reproduced: Arthur Jerome Eddy, *Cubists and Post-Impressionism*, Chicago, 1914, opp. 154; Exhibited: "International Exhibition of Modern Art" (Armory Show), New York, February 17 to March 15, 1913, No. 343; the same, the Art Institute of Chicago, March 24 to April 16, 1913, No. 94; Exhibition of the Eddy Collection, the Art Institute of Chicago, September 19 to October 22, 1922, No. 18.

"'Cubisme physique' is painting compositions, the elements of which are borrowed for the most part from the realities of vision. Inasmuch as objective realities are more



No. 2. "LANDSCAPE, L'ESTAQUE" BY ÉMILIE CHARMY

or less in evidence in these works, they are not pure Cubism. . . . To the extent that figures and objects are blocked in in planes and masses, in a big elemental way, the result may be both impressive and beautiful—Derain's 'Forest at Martigues' is an example in point."—Eddy, *Cubists and Post-Impressionism*, p. 68-69.

This painting, one of a series done at Martigues about 1908, shows the artist working in the manner of the *Fauves*. Of all the group, he was perhaps the most subtle and the most able to comprehend the teachings of Cézanne. The key to the picture is intense simplification. The colors—slate and olive greens, earth reds and brilliant orange, in combination with violet and blue—are applied flatly with little mixing; the forms are broad and without division; the rhythm is uncomplicated. The whole painting has something of the decorative force of a twelfth century stained-glass window. Even here, in a supposedly revolutionary work, Derain's leaning towards clarity and balance is apparent. The mood—despite the vivid color which he later abandoned—is calm, while the carefully planned vertical accents and curves contribute to the feeling of repose.

ROBERT GENIN

Born in 1884 at Wisokoje near Smolensk, Russia. Self-taught; worked in Munich, Paris and Berlin, where he lives at present. In Paris he admired Puvis de Chavannes; studied Hodler with attention and returned to Germany to occupy himself with the pictorial problems of Marées. Genin is well-known for his lithographs and drawings and has executed important frescoes of a decorative nature.

4. THIRST (1913)

39 $\frac{3}{4}$ x 31 $\frac{1}{2}$; signed, R. Genin, 1913.

Exhibited: Exhibition of the Eddy Collection, the Art Institute of Chicago, September 19 to October 22, 1922, No. 21.

A composition built up from a number of sources, reflecting various influences under which Genin has passed. Cubism (and the Primitives) have suggested the background; the figure, in its drawing and detail, recalls Marées and Hodler; the light pastel-like handling and color scheme remind one of Puvis' murals. Behind all these is a quality undeniably Russian in its charm.

AUGUSTE HERBIN

Born in 1882 at Quiévy. Exhibited at the Salon des Indépendants, 1907-1909. Influenced by Picasso and Cubism, he set to work to apply geometry to decorative and semi-decorative compositions. Later he grew more abstract, producing purely Cubistic works in which recognizable objects are absorbed into flat pattern. Herbin has exhibited in Germany and has had a certain influence there. In Campendonk's still lifes there is a trace of Herbin's handling.

5. HOUSE AND FLOWERING CHERRY TREES: HAMBURG

23 $\frac{1}{4}$ x 28 $\frac{3}{8}$ inches; signed, Herbin.

Exhibited: Exhibition of the Eddy Collection, September 19 to October 22, 1922, No. 24.



No. 3. "FOREST AT MARTIGUES" BY ANDRÉ DERAIN

A typical attempt on the part of the artist to reconcile the forms of Cubism with the facts of appearance. In the treatment of the trees, house and stream, he has resorted to a pattern of flat, interwoven planes, which are made interesting by the short strokes of pure paint, laid side by side. This use of a definite, arbitrary cross-hatching reminds one of certain conventions in Oriental painting. Herbin has here tried to balance the rich, sensuous impression of the scene (which a Monet would have set down with simple delight in an all-over pattern of color) with the structural basis which artists of his period were restoring to art. Among the Cubists, he is the most daring colorist, and perhaps the most superficial intelligence.

WINSLOW HOMER

Born in 1836. Early apprenticed to a lithographer in New York. Did illustrations for *Harper's Weekly* and other periodicals, 1858-1876. A war correspondent 1862-1864. In the early eighties traveled in the South, painting genre scenes and local types. Settled at Prout's Neck, Maine, where he did his first large marine in 1884. Later he visited Canada, Florida, Bermuda and died at Prout's Neck in 1910. Today recognized with Eakins and Ryder as one of the three masters of nineteenth-century American painting. Represented in the Art Institute by "Watching the Breakers" (1891), and by a group of magnificent water colors in the Martin A. Ryerson Loan Collection.

6. COAST OF MAINE (1893)

24 x 31³/₁₆ inches; signed, Homer, '93.

"Take, for instance, the strongest things by Winslow Homer; the strength lies in the big elemental manner in which the artist rendered his impressions in lines and masses which departed widely from photographic reproductions of scenes and people." —Eddy, *Cubists and Post-Impressionism*, 79.

"Winslow Homer . . . had, however, a great deal in common with Cézanne. His pictures give an impression of *nature herself*, of the power of the sea, the adamant of the rocks, the significance of life, yet each one is an accurate transcript of what he saw. He did not go into his studio and *create* pictures out of his imagination; he let his imagination play upon nature, but nature controlled all he did.

He was, in a sense, the greatest of *American-Impressionists*—he was a virile-Impressionist." —Eddy, *the same*, 192-193.

WASSILY KANDINSKY

Born in Moscow, 1866. Educated in economics. Became a painter at thirty, and went to Munich, where he worked a year with Franz Stuck. From 1908 to 1911, painted a series of pictures, conventional in treatment, reflecting his Russian background and decorative training. In 1911 his first abstract work. Founded with Marc, in that year, *The Blue Knight*, the second expressionist group in Germany, which issued manifestoes on the new art, and exhibited in Munich, Berlin and Cologne. The reactions of the group appear in the interesting revolutionary magazine, *Der Sturm*, published in Munich from 1909-1916. His book, *Über das Geistige in der Kunst*, which appeared in 1914 in English as *The Art of Spiritual Harmony*, had an enormous influence in Europe (outside of France). In 1914, Kandinsky returned to Moscow where for two

with
ported
okes
inds
e the
with
tists
col-

s for
864.
pes.
r he
cog-
mer-
91),
ion.

es in
and
le."

His
t of
aw.
his

res-

ent
ed a
and
ear,
fes-
of
l in
red
in
wo



No. 7. "TROJKA" BY WASSILY KANDINSKY

years he taught art, and wrote and illustrated other works. At the end of 1921 he came back to Germany and has been associated since with the Bauhaus at Weimar and Dessau. Of late he has exhibited in Paris, where he has been taken for a precursor of the Super-Realists.

The paintings of Kandinsky are the products of a special aesthetic cult closely allied with theosophy, the artist's religion. Refusing "story-telling" art and conventional beauty, Kandinsky creates abstract canvases, which are supposed to spring from the "inner need" seeking expression in outer form. The "soul" is the centre of creation; colors, forms, compositions spring from "inner harmonies" and set up "spiritual vibrations." Color, line and form are not ends in themselves; they are incidental to the artist's expression of his "soul states." The analogy to music is constantly stressed.

Color is Kandinsky's chief tool. Here again all physical sensations are transmuted into spiritual. Certain colors cause certain "psychic vibrations": "yellow suggests unrest, madness; blue is spiritual and symbolizes inner rest; white is a great silence . . . like an impenetrable wall, shrouding its life from our understanding . . . pregnant; black . . . a dead silence."

Three main types of abstract composition are characteristic of this early period. Kandinsky rejected complete abstraction (he has since changed his views) to paint "impressions," "improvisations," and "compositions." These differed largely in their relation to the world of real appearances. An "impression" is "a direct impression of outward nature expressed in purely artistic form." An "improvisation" is largely unconscious and spontaneous, but may contain certain details of outward nature (the two most abstract paintings in the Eddy Collection belong to this class). A "composition" is almost wholly abstract, with just a trace of outward nature; in this, says Kandinsky, "reason, consciousness, purpose play an overwhelming part . . . but only the feeling appears."

7. TROJKA (1911)

28¾ x 40 inches; signed, Kandinsky.

Reproduced: Kandinsky-Album, Berlin, 1913, 56; Exhibited: the Art Institute of Chicago, September 19 to October 22, 1922, No. 39.

8. LANDSCAPE WITH TWO POPLARS (1912)

31 x 39½ inches; signed, Kandinsky.

Reproduced: Arthur Jerome Eddy, Cubists and Post-Impressionism, Chicago, 1914, opp. 105; Kandinsky-Album, Berlin, 1913, 64; Exhibited: Albert Hall, London, July 1913; Exhibition of the Eddy Collection, the Art Institute of Chicago, September 19 to October 22, 1922, No. 42.

9. IMPROVISATION WITH GREEN CENTER, No. 176 (1912)

43¼ x 47¼ inches; signed, Kandinsky, 1912.

Exhibited: Exhibition of the Eddy Collection, The Art Institute of Chicago, September 18 to October 22, 1922, No. 44.

10. IMPROVISATION No. 30 (1913)

43¼ x 43¾ inches; signed, Kandinsky '13.



No. 8. "LANDSCAPE WITH TWO POPLARS" BY WASSILY KANDINSKY

Reproduced: Sheldon Cheney, *A Primer of Modern Art*, New York, 1924, 161; Arthur Jerome Eddy, *Cubists and Post-Impressionism*, Chicago, 1914, opp. 124; *Kandinsky-Album*, Berlin, 1913, 8; *Exhibited*: Albert Hall, London, July 1913; Exhibition of the Eddy Collection, the Art Institute of Chicago, September 19 to October 22, 1922, No. 36.

Concerning this painting, perhaps the most famous of all of Kandinsky's work, the artist himself wrote: "The designation 'Cannons,' selected by me for my own use, is not to be conceived as indicating the 'contents' of the picture.

"These contents are indeed what the spectator *lives or feels* while under the effect of the *form and color combinations* of the picture. This picture is nearly in the shape of a cross. The centre—somewhat below the middle—is formed by a large, irregular blue plane. (The blue color in itself counteracts the impression caused by the cannons!) Below this centre there is a muddy-gray, ragged second centre almost equal in importance to the first one. The four corners extending the oblique cross into the corners of the picture are heavier than the two centres, especially heavier than the first, and they vary from each other in characteristics, in lines, contours, and colors.

"Thus the picture becomes lighter or looser in the centre, and heavier or tighter towards the corners.

"The scheme of the construction is thus toned down, even made invisible for many, by the looseness of the forms. Larger or smaller remains of *objectivity* (the cannons, for instance) produce in the spectator the secondary tone which objects call forth in all who feel.

"The presence of the cannons in the picture could probably be explained by the constant war talk that had been going on throughout the year. But I did not intend to give a representation of war; to do so would have required different pictorial means; besides such tasks do not interest me"—Quoted by Eddy, *Cubists and Post-Impressionism*, 126.

EDOUARD MANET

Born in Paris in 1832 of a good bourgeois family. Studied with Couture; visited Italy, Germany, Holland and Spain. His early pictures aroused a storm of indignation and abuse. "Luncheon on the Grass," shown in 1863, and the "Olympia," exhibited in 1865, showed him as a painter of taste and uncompromising strength. In 1867, the year of the Exposition Universelle, Manet hired a gallery and exhibited a comprehensive selection of his own work. Joined with Monet, Pissarro, and others to form the "Impressionists" and became head of the school. Died in 1883. In 1884, his retrospective, championed by Zola, was a complete triumph and six years later the "Olympia" was in the Luxembourg. Other works hung in the Art Institute are "Jesus Insulted" (Salon, 1865), "The Philosopher" (Salon, 1865), "The Music Lesson" (The Charles Deering Collection), (Salon, 1870), "Boulogne Roadstead" (Salon, 1864) and "The Race Course at Longchamp" (Salon, 1872).

11. THE PHILOSOPHER (1865)

73 $\frac{3}{4}$ x42 $\frac{1}{2}$ inches; signed, Manet.



No. 10. "IMPROVISATION No. 30" BY WASSILY KANDINSKY

Reproduced: Étienne Moreau-Nélaton, *Manet Raconté par Lui-Même*, Paris 1926, I, 74, Fig. 79; *Brush and Pencil*, I (1898), 139; Exhibited: Salon, 1865; Exposition, 1867; Retrospective, 1884; Exhibition of the Eddy Collection, the Art Institute of Chicago, September 19 to October 22, 1922, No. 52.

FRANZ MARC

Born in Munich, 1880; killed at Verdun, 1916. Studied in the Munich Academy under Hackl and Diez, and visited Brittany and France. Returned to Munich, where he came under the influence of Kandinsky, and helped to found *The Blue Knight*, a group of advanced painters which came to include August Macke, Klee, Campendonk, Jawlensky and Kandinsky. His early work is Impressionist in feeling; this was followed by a more formalized period which ended in cubist experiments of great power and beauty, just before his death. His letters (published, with reproductions of sketches, by Cassirer in 1920) are among the most moving expressions of the art spirit ever written; they are to German Expressionism what Delacroix's Journal is to Romanticism, or van Gogh's letters are to Post-Impressionism.

12. THE BEWITCHED MILL (c. 1912)

51¾ x 35¾ inches; signed M.

Exhibited: Exhibition of the Eddy Collection, the Art Institute of Chicago, September 19 to October 22, 1922, No. 50.

"Franz Marc was in a class by himself. . . . Animal forms and their phases of composition seemed to appeal to him, but he often used the forms as arbitrarily as Matisse uses his nudes to secure an effect of life or grace. His color is always delightful, and there is a flow, a rhythm to his pictures that is fascinating."—Eddy, *Cubists and Post-Impressionism*, 115.

Marc is now conceded to have been "the most brilliant of twentieth century German painters." All his life, obsessed by animals, he went much deeper than merely painting their forms. He began by studying their movements; he ended by employing them as magnificent symbols of the life rhythm. "The moor-hen," he wrote, "dives below the surface; sees a thousand rings and a thousand prisms of splintered light; it sees the blue of the sky melting into crystallized water. And then it emerges ecstatically in another place." "The Bewitched Mill," belonging to his last style, is a remarkable coordination of complex forms and motion. The picture is entirely conventionalized; the waterfall is designed in long plumes curling at the bottom; houses and mountains are crystals; tree-forms and leaves oval; the revolving wheel spreads like a fan above the cube-like rocks, while below, cattle, squarely blocked in, drink at the stream, and birds, delicately drawn as in some Persian miniature, slowly rise, in and out of the water. Pure colors—red, blue, and yellow, green, orange, and violet—are combined with these forms, producing a brilliant, shifting pattern. Behind all the picture lies a simple, joyous feeling for nature.

GABRIELE MÜNTER

Associated in Munich with Kandinsky, Franz Marc and Kubin in the "New Artists' Federation" in 1909. Later she seceded with these three painters to form the group of *The Blue Knight*, and took part in some of the exhibitions of this group.

e, Paris
n, 1866;
lection,
No. 52

y under
the cat
roup of
k, Jav
ved by
beauty,
by Ca
written
icism, or

Chicago,

of com-
Matisse
ful, and
nd Pen-

ry Ger-
merely
employ-
e wrote,
olintend
emerg
style, is
ely con-
; house
spread
drink a
y rise, is
violet-
nd all the

Artists'
group of



No. 11. "THE PHILOSOPHER" BY EDOUARD MANET

13. STILL LIFE WITH QUEEN (1912)

31 x 22 inches; signed, Münter 1912.

"Gabriele Münter has a vision of things quite her own, a sense of humor and of life that penetrates beneath the surface, and that manifests itself in a technic, that is, one might say, almost nonchalant."—Eddy, *Cubists and Post-Impressionism*, 114.

In the background may be seen a wax doll, "The Queen," modeled and costumed by Alexander Sacharoff, the famous Russian dancer.

ANDRÉ DUNOYER DE SEGONZAC

Born at Boussy-Saint-Antoine, Quercy, in 1885. He was educated as a linguist and traveled in the Orient. Returned to Paris to enter the Beaux-Arts, where he worked under a number of conservative masters, among them Jean-Paul Laurens and Jacques Émile Blanche, who, however, left few traces on his work. Segonzac's art is an art of undiminished energy; paintings, etchings, remarkable drawings in line and china ink, all reflect an exuberant love of nature, and a full vigorous expression. Like Courbet, whom he most resembles, he often employs heavy pigment, out of which he builds surfaces, thick and sensuous. Other paintings by Segonzac in the Art Institute are "Still Life" (Birch-Bartlett Collection), and "A Summer Garden" (Winterbotham Collection).

14. THE PASTURE (c. 1912)

28 $\frac{7}{8}$ x 36 inches; signed, A. D. de Segonzac.

Reproduced: Arthur Jerome Eddy, *Cubists and Post-Impressionism*, Chicago, 1914, opp. 182; Exhibited: "International Exhibition of Modern Art" (Armory Show), New York, February 17 to March 15, 1913, No. 247; the same, the Art Institute of Chicago, March 24 to April 16, 1913, No. 116.

The theme of cattle in a landscape, handled so often by the Barbizon painters and their successors, here is endowed with a simplicity and a bigness rarely found in the work of earlier men. In this period, Segonzac, whom Eddy defines as a "Virile-Impressionist with certain Post-Impressionist tendencies," employs a palette of rich browns and tans, against a scale of green. As usual, the subject is far less interesting than the artist's statement of it in rich surfaces of paint.

AMADEO DE SOUSA-CARDOZA

There is little known of Sousa-Cardoza, aside from the fact that he is supposedly of Portuguese origin, and that he worked with the Cubists in Paris. He was represented in the Armory Show in New York in 1913, and most of his paintings were sold at the time, three going into the Eddy Collection.

15. LEAP OF THE RABBIT

19 $\frac{5}{8}$ x 24 $\frac{1}{8}$ inches; signed, A. Sousa Cardoza, 1911.

Reproduced: Arthur Jerome Eddy, *Cubists and Post-Impressionism*, Chicago, 1914, opp. 84; Exhibited: "International Exhibition of Modern Art" (Armory Show), New York, February 17 to March 15, 1913, N. 467, the



No. 12. "THE BEWITCHED MILL" BY FRANZ MARC

same, The Art Institute of Chicago, March 24 to April 16, 1913, No. 386; Exhibition of the Eddy Collection, The Art Institute of Chicago, September 19 to October 22, 1922, No. 17.

16. MARINE: PONT L'ABBÉ

19¾ x 24¼ inches; signed, A. J. S. Cardoza, 1911.

Reproduced: Arthur Jerome Eddy, *Cubists and Post-Impressionism*, Chicago, 1914, opp. 4; *Exhibited:* "International Exhibition of Modern Art" (Armory Show), New York, February 17 to March 15, 1913, No. 462; the same, The Art Institute of Chicago, March 24 to April 16, 1913, No. 381; Exhibition of the Eddy Collection, The Art Institute of Chicago, September 19 to October 22, 1922, No. 16.

17. STRONGHOLD

36½ x 24 inches; unsigned.

Reproduced: Arthur Jerome Eddy, *Cubists and Post-Impressionism*, Chicago, 1914, opp. 148; *Exhibited:* "International Exhibition of Modern Art" (Armory Show), New York, February 17 to March 15, 1913, No. 463; the same, The Art Institute of Chicago, March 24 to April 16, 1913, No. 382; Exhibition of the Eddy Collection, The Art Institute of Chicago, September 19 to October 22, 1922, No. 15.

"Take the three pictures by Sousa-Cardoza. Suppose they have no more significance than so many illustrations to a fairy-tale; they are interesting in line and fascinating in color. If the 'Stronghold' had been on a Delft platter, or the 'Leap of the Rabbit' on a piece of Persian pottery, everyone would have lauded their beauty, and collectors would give ten or twenty times the modest prices of the canvases."—Eddy, *Cubists and Post-Impressionism*, 85.

MAURICE DE VLAMINCK

Born in Paris, 1876, the son of a violin teacher. He studied music as a youth, and was much affected by it. The story of his development is related in his own *Tournant Dangereux*, and continued in his recently published *Poliment*. He became a friend of Derain, and in 1903, the two painted together. From 1902-1906, he employed brilliant colors, under the spell of van Gogh and the Neo-Impressionists. About 1907, he was discovered by Vollard who encouraged him with exhibitions. A little later he became a leading member of *les Fauves*, and before the war, developed, out of his study of Cézanne and the drastic simplifications of negro sculpture, a manner which he has repeated with varying success and little change ever since. Many of his paintings were done in and around Auvers, and this town may be said to form the major subject of his art. He is represented in the Martin A. Ryerson Loan Collection by a large and significant group of water colors.

18. RUEIL (c. 1912)

29 x 36¼ inches; signed, lower right, Vlaminck.

Reproduced: Arthur Jerome Eddy, *Cubists and Post-Impressionism*, Chicago, 1914, opp. 136; *Exhibited:* "International Exhibition of Modern Art,"



No. 14. "THE PASTURE" BY ANDRÉ DUNOYER DE SEGONZAC

The Art Institute of Chicago, March 24 to April 16, 1913, No. 435; Exhibition of the Eddy Collection, September 19 to October 22, 1922, No. 65. (See note to Number 3 for Arthur Jerome Eddy's comment on this canvas.)

Vlaminck belongs to the more emotional side of the French tradition. The motif of "Rueil" is directly out of Cézanne, who often piled up houses and roofs in a landscape, placing them in structural relation to sky, hills and pine-tree. But Vlaminck, while treating the same subject, has given it his own passionate stamp. Forms which in Cézanne were solid, massive and strong are set in agitated rhythm; the houses are brightly colored cubes, dramatically placed, in a great Baroque arch, which moves up the tree trunk, through the clouds and down in a sweeping curve to the right. The hasty brush-work, the streaks of sombre tone reducing the effect of pure color contribute to the dynamic mood, while the sky might have been lifted from El Greco or Tintoretto. Vlaminck's intensity of feeling has here found adequate expression. There is none of that sense of strain or over-ferveish handling felt in so many of his later works.

JAMES ABBOTT McNEILL WHISTLER

Born in Lowell, Massachusetts, 1834. After an education at West Point, went to Paris, where he studied with Gleyre and was influenced by the Impressionists, notably Fantin-Latour, and by Velasquez. One of the first to appreciate the Japanese, through the medium of their prints. Lived in London, later in Paris and Venice, and again in Paris. During his early career, more famous as an etcher than a painter. His exhibitions were the scandal of the day in England, Whistler always turning upon his critics a full battery of wit and sarcasm. At the end of his life (he died in London in 1903), was claimed as one of the world's great painters, ranking with Sargent as the most important American (or ex-American) at the end of the nineteenth century. Represented in the Art Institute also by "Grey and Silver; Battersea Reach," "In the Studio," "Grey and Green: the Silver Sea," and "Nocturne, Southampton Waters."

19. PORTRAIT OF ARTHUR JEROME EDDY (c. 1896)

83½ x 38¾ inches; signed with a butterfly, middle right.

Exhibited: Exhibition of the Eddy Collection, the Art Institute of Chicago, September 19 to October 22, 1922, No. 66.

Mr. Eddy was one of the first critics in America to recognize the importance of Whistler, and was the author of *Recollections and Impressions of James McNeill Whistler*, Philadelphia and London, 1903.

"In the clearness of his vision and the faithfulness with which he painted the things and people with which he came in contact, Whistler was an Impressionist—an Impressionist long before Monet, but in his search after color and line music, in his attempts to do things beyond and above nature, he was a *Post-Impressionist*."—Eddy, *Cubism and Post-Impressionism*, 18.

EUGENE ZAK

Born in Poland, 1884; died in Paris, 1926. Leaving the land of his birth at the age of sixteen, he settled in Paris, where he became identified with the French School, and

Exhi-
D. 64.

motif
land-
minch,
which
es are
ves up
The
r com-
ecion in
There
s later

Paris,
y Fan-
ugh the
Paris.
ss were
s a full
3), was
import-
nted in
"Grey

Chicago,

ance of
McNol

e thing
Impres-
attempts
Cubism

the age of
ool, and



No. 15. "LEAP OF THE RABBIT" BY AMADEO DE SOUSA-CARDOZA

where he made an intensive study of Puvis de Chavannes, the Primitives, Botticelli and Leonardo, and came in touch with Hodler. He spent some time in Germany where his work is well known and appreciated.

20. THE SHEPHERD

46 x 32 3/8 inches; signed, Eug. Zak.

Reproduced: Arthur Jerome Eddy, *Cubists and Post-Impressionism*, opp. 1.
Exhibited: "International Exhibition of Modern Art" (Armory Show), New York, February 17 to March 15, 1913, No. 233; the same, the Art Institute of Chicago, March 24 to April 16, 1913, No. 452; Exhibition of the Eddy Collection, the Art Institute of Chicago, September 19 to October 22, 1922, No. 67.

"Zak's 'Shepherd' is also Post-Impressionistic, romantic in feeling like Cardozo but of deeper human significance. The utter loneliness of the shepherd's life, the monotony of its outlook, the note of resignation, are all as subtly indicated as are any of the human qualities in Millet's pictures of peasant life; yet in technic and composition the picture is essentially Post-Impressionistic, a decorative and musical work of the creative imagination."—Eddy, *Cubists and Post-Impressionism*, 200.

SCULPTURE

CONSTANTIN BRANCUSI

Born in Roumania, 1876. Educated in Bucarest. Came to Paris in 1902; student of the Beaux-Arts; took Rodin's advice and left school. Exhibited widely in Paris, London, New York and Chicago. His sculpture, which has certain affinities with prehistoric and early Helladic expression, has been a storm center wherever shown. In 1920, the police in Paris removed his "Princess X . . ." In 1927, one of his abstract forms was refused entrance as sculpture at New York harbor and brought on a famous trial, which Brancusi won.

21. SLEEPING MUSE (1910)

Bronze, 11 inches long.

Exhibited: Salon des Indépendants, 1910; "International Exhibition of Modern Art" (Armory Show), New York, February 17 to March 15, 1913, No. 617; the same, the Art Institute of Chicago, March 24 to April 16, 1913, No. 25; Exhibition of the Eddy Collection, the Art Institute of Chicago, September 19 to October 22, 1922, No. 8.

"I have a golden bronze head—a 'Sleeping Muse,' by Brancusi,—so simple, so severe in its beauty, it might have come from the Orient."—Eddy, *Cubists and Post-Impressionism*, 182-183.

"Constantin Brancusi's . . . three heads are the most remarkable works of sculpture at Albert Hall. Two are in brass and one is in stone. They show a technical skill which is almost disquieting, a skill which might lead him, in default of any overpowering

Kottick
erman

1990
(w'), New
Institu
the Edi
ober 12

ardoz
life, de
are an
compos
work

udent
ris, Los
with pr
own.
abstra
a famo

of Mo
913, No
16, 191
Chicago

mples,
and Pu

of sculp
nical ski
erpower



No. 18. "RUEIL" BY MAURICE DE VLAMINCK

ing imaginative purpose, to become a brilliant pasticheur. But it seemed to me there is evidence of passionate conviction; that the simplification of forms was no mere exercise in plastic design, but a real interpretation of the rhythm of life. These abstract, vivid forms into which he compresses his heads give a vivid presentment of character; they are not empty abstractions, but filled with a content which has been clearly and passionately apprehended." Roger Fry, London, 1913, quoted by Eddy, *Cubists and Post-Impressionism*, 183.

AUGUSTE RODIN

Born in Paris in 1840 of humble parentage. Early life a struggle for his art, in which he was forced to do ornamental carvings to live. Attended lectures by Barye, the great animal sculptor, and worked with Constant Simon and Carrier-Belleuse. Clashed continually with art officials in France, and finally in 1890 left Paris, never to reside there, again. In 1875 he visited Italy; came back overwhelmed with the example of Michelangelo. From then until his death in 1917, he worked on a number of ambitious projects in bronze and stone, in which the grandiose rhythms of the Renaissance are merged with Gothic strain and vehemence. At the end of his life, France overwhelmed him with every honor she could command. His influence on contemporary sculpture was enormous; succeeding generations of sculptors are only now recovering from his mannerisms. Represented in the Art Institute by "Adam," bronze (1881), "Burgher of Calais," plaster (1884-88), "Eve," marble, in the Martin A. Ryerson Loan Collection (1881), and by numerous drawings.

22. MASK OF THE MAN WITH THE BROKEN NOSE (1864)

Bronze, 12 $\frac{3}{4}$ inches high; signed, Rodin, on left collar margin.

Exhibited: Exhibition of the Eddy Collection, the Art Institute of Chicago, September 19 to October 22, 1922, No. 58.

Rodin's third work. It is a mask of "Bibi," a famous jack-of-all trades in the Saint-Marcel District. Refused in bronze by the Salon of 1864, it was accepted in marble in 1875.

23. ARTHUR JEROME EDDY (PORTRAIT BUST) (1898)

Bronze, 18 $\frac{3}{4}$ inches high; signed, Rodin 1898, on left shoulder.

Exhibited: Exhibition of the Eddy Collection, the Art Institute of Chicago, September 19 to October 22, 1922, No. 57.

"Rodin's bronzes exhibit these same elemental qualities, qualities which are pushed to violent extremes in Cubist sculpture. But may it not be profoundly true that these very extremes, these very extravagances, by causing us to blink and rub our eyes, end in a finer understanding and appreciation of such work as Rodin's?"—Eddy, *Cubists and Post-Impressionism*, 79.



No. 20, "THE SHEPHERD" BY EUGENE ZAK



